



Cleveland Art



One more good year is in the books, and an especially exciting one is coming up

Dear Members,

I hope you were able to attend our first annual report to the community, held on the occasion of the opening of *Modern Masters* on October 19. This “homecoming” for an important part of our collection provided a wonderful opportunity to share our accomplishments of the past year and our plans for the year ahead. In case you missed it, I will provide a summary.

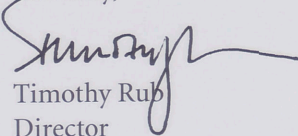
Thanks to the extraordinary public response to *Monet in Normandy*, as well as the careful management of our budget, the museum finished its fiscal year at the end of June with an operating surplus—a wonderful testament to the quality of the exhibitions in the past year and to our staff’s steadfast commitment to sustaining the museum’s service to the community. A great deal of credit is due to you, our members, for all that you have done to support this institution during one of the most significant periods in its history. Please accept my thanks for your loyalty and your generous support.

I am pleased to mention a number of successes that are especially remarkable given the fact that we continue to operate under reduced circumstances. These included not only *Monet in Normandy*, but also the groundbreaking exhibition *Barcelona and Modernity*, which traveled to the Metropolitan Museum of Art in New York after its run here and was the best attended show there in the past two years. We also acquired significant works for the collection, including the remarkable life-size granite sculpture from the south Indian Chola dynasty, *Shiva as Brahma*. Our education department forged a partnership with John Hay High School’s new school of design and architecture. Parade the Circle was again a rousing success despite the numerous construction projects along the route. Our newly renovated landmark building by Marcel Breuer was rededicated to education and is now equipped to serve those needs for decades to come.

The coming year will bring great exhibitions, exciting new acquisitions, engaging programs, and, most significantly, the June reopening of the second floor of our 1916 building, featuring 17th- to 19th-century European and American art—a great event in itself and an impressive harbinger of things to come.

Until then, please visit and enjoy *Modern Masters* and take advantage of a dazzling array of events produced by the CMA, both at the museum and around the city.

Sincerely,


Timothy Rub
Director

● *Modern Masters*

Enjoy the exhibition for free and take the opportunity to hear a gallery talk, daily at 1:30 except Wednesdays, when an Object in Focus talk zeroes in on a particular work of art.

● *Parking Garage Open*

The museum garage is open and work on the connecting tunnel should be completed before the weather turns wintry.

● *VIVA! & Gala Around Town*

See page 16 for information. Subscriptions and tickets are on sale now. Concerts sell out, so order early! Visit clevelandart.org/viva for the most up-to-date info.

● *Member Shopping Days*

November 16–18. Mark your calendars for the semi-annual Member Shopping Days. Use your special 25% members-only discount on our great selection of unique gifts, including wonderful art books, lovely jewelry, and unusual note cards. No discount on already reduced items. See a store representative for details.

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The Year Ahead

Two exhibitions bracket a season that also sees the reopening of the first renovated galleries of the expansion project

The 2008 exhibition year will begin with the last show to be presented in the temporary gallery space that has been used since the fall of 2005, and will conclude with the first exhibition in the brand-new special exhibition galleries of the east wing. In between, we will celebrate the reopening of the main floor of the original 1916 building, featuring works from 17th- to 19th-century Europe and America.

Opening February 24 is *Arms and Armor from Imperial Austria*. During the late Middle Ages, armor served the practical purpose of protecting the wearer during combat while also expressing his social status. Armor and weapons were functional works of art, decorated with gilding, painting, heat coloration, etching, and inlay, and displaying a variety of designs and motifs. These designs, recognized for their artistic value, established arms and armor as an important branch of European decorative arts. There were no more illustrious patrons of this era than the Hapsburgs, the ruling family of the Holy Roman Empire during the 16th century, which included the southern Austrian region of Styria. This exhibition gathers nearly 300 outstanding examples of the armorer's craft from the Styrian arsenal, the Landeszeughaus in Graz, founded to protect the region from Turkish expansion. Many of these objects have never been seen outside Austria. The armor and weapons are exhibited in the broader context of paintings, graphics, and decorative arts of the period.

Barely a month after that show closes, the museum opens its own Armor Court along with the rest of the upper level of the original museum building—a milestone event that will take the place of our traditional summer exhibition. Indeed, as has been frequently observed during the world tour of CMA collections, the museum's own permanent collection constitutes a more spectacular display than one is likely to encounter on the traveling exhibition circuit. This will be a joyous event for all of us.

Michael Witz the Younger (Austrian, active 1525–65). *Black-and-White Three-Quarter Armor for a Nobleman*, about 1550. Landesmuseum Graz, Joanneum



Finishing touches on the skylights in the Armor Court



In the fall, another happy event is the inauguration of our brand-new special exhibition galleries with *Artistic Luxury: Fabergé, Tiffany, Lalique*, organized by our own Curator of Decorative Art and Design Stephen Harrison. This exhibition is the first comparative study of the work of the three greatest designers of jewelry and luxury goods at the turn of the 20th century: Peter Carl Fabergé, Louis Comfort Tiffany, and René Lalique. Their rivalry was displayed at the 1900 World's Fair in Paris, where the work of each was prominently featured. The most elaborate of their designs for the fair will be reunited for the first time in a gallery recreating the ambiance of the opulent Paris exhibition. Looking critically at the development, design, and marketing of each, *Artistic Luxury* will explore how these designers responded to the demand for luxury goods among the world's Gilded Age consumers in the years leading up to the First World War. Each was known for his own characteristic style and achievement as well as geographical sphere of influence, which will be highlighted in this exhibition through separate galleries devoted to each jeweler. In the end, each of the artists was linked by a common purpose: to provide the most luxurious and artistic creations to his clientele.

With these three major milestones—the last exhibition in the temporary exhibition space, the reopening of the beloved 1916 building, and the debut of the special exhibition galleries in the new east wing—2008 is shaping up to be a memorable year. 🏠

A group of flowers (and a ladybug, naturally) from Cleveland's Fabergé collection



The Caporali Missal

A rare liturgical book from the Renaissance is a
masterpiece of illumination



COVER AND ABOVE RIGHT:
Bartolommeo and Jacopo Caporali
(Italian, Perugia, c. 1420–1502 and
d. 1478). *Crucifixion with Facing
Decorated Initial T*; fols. 185v–186
from the *Caporali Missal*, 1469.
Tempera and burnished gold on
vellum, 35 x 25 cm. Bound manuscript
(complete), 400 folios. John L.
Severance Fund 2006.154

ABOVE LEFT:
Ordo Missalis (Ordinary of the Mass)
with *Floriated Borders*; fol. 9 from the
Caporali Missal

Late last year the museum acquired an illuminated manuscript of exceptional importance. The *Caporali Missal* joins the distinguished company of such world-class codices in the collection as the *Hours of Queen Isabella the Catholic* and the *Hausbuch Evangelary*. We are fortunate in knowing precise details of the manuscript's creation. According to the colophon (an inscription) on folio 400, this illuminated missal was executed for the Franciscan friary of San Francesco di Montone near Perugia in Italy's Umbria region. The friary's buildings still stand in the hillside town of Montone, and the present volume, a liturgical service book for the Mass, very likely was intended for use on the church's high altar.

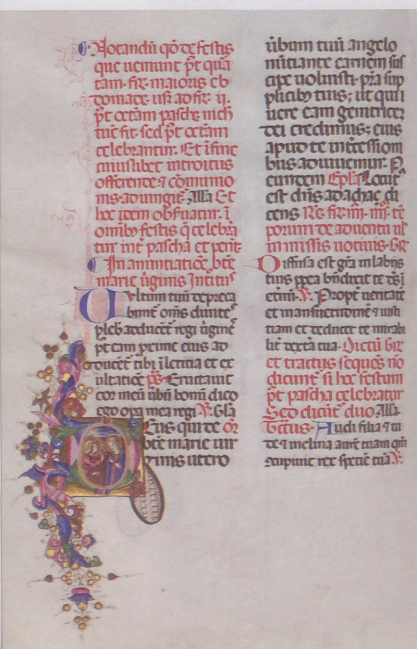
The colophon provides the name of the German scribe, Henricus Haring, and the precise date of completion, October 4, 1469. Also identified are the names of the friary's guardian,

Presbiter Frater Stephanus Cambi, and the two procurators who commissioned the missal: Franciscus Ser Johannis de Ciurellis and Petrus Paulus de Miraculis. These individuals are represented within the borders of the Canon illustration on folio 185v. Such internal evidence concerning the date, place, commission, and scribe of a manuscript is exceptionally rare. The Caporali Missal takes its name from the two brothers who supplied its exquisite illuminations—Bartolommeo (c. 1420–1502) and Jacopo (died 1478) Caporali.

A missal is the service book for the altar containing the texts to be recited or sung by the priest and necessary for performance of the Mass. Its contents included the prayers, invocations, readings, biblical passages, chants, and ceremonial instructions required for the Mass, and thus every priest needed one. Of course, not every church throughout Europe could afford to own a magnificently decorated missal. Because lavish decoration represented a major expense, many were quite plain. Exquisite illuminated examples from the Middle Ages or Renaissance, many of which survive today in libraries and museums, were often produced for wealthy monastic foundations, large cathedral churches, and, in some instances, private chapels where their production costs were borne by a wealthy benefactor.

Of primary interest in the Caporali Missal are the extensive illuminations, including a luxuriously decorated opening page (*ordo missalis*) on folio 9 that consists of elaborate borders with naturalistically rendered animals, putti, and roundels showing Saint Francis displaying his stigmata and King David in prayer. Folios 185v–186 reveal the volume's masterpiece, a two-page deluxe opening to the Canon of the Mass with a Calvary scene (verso) and an elaborate *Te igitur* (recto). The latter is composed of a large decorated initial T with highly involved foliate decoration and putti and birds, surely one of the most spectacular decorated letters within a Renaissance missal. The Calvary is a magnificent rendering of the traditional scene used to illustrate the Canon of the Mass: a Crucified Christ flanked by the Virgin and Saint John with two angels. Saint Francis kneels at the foot of the cross (signifying the Franciscan usage of the volume). The artists made elaborate use of burnished gold throughout. Scattered through the volume are 31 small historiated initials with various scenes such as the Annunciation, Nativity, Pentecost, and Saints Peter and Paul. Marginal floral extensions and filigree fillings within some letters further embellish each of the small initials.

The most excellent part of the illumination clearly falls to Bartolommeo Caporali, an important documented panel and fresco painter and miniaturist. His hand may be perceived first and foremost in the monumental full-page miniature of the Crucifixion. The central element of the Crucified Christ, including Saint Francis kneeling at the foot of the cross, is a masterpiece of rare quality. The corpus of Christ with its imposing musculature, carefully modeled in subtle shades of ochre, yellow, and brown, attests to the artist's intensive anatomical study and highly developed sense of naturalism. Christ's head rests upon his chest to the right, capturing the moment of death (*Christo Morto*), and his face mirrors exhaustion. He wears an almost translucent loincloth (*perizonium*), beautifully draped in fine folds that suggest a soft tactile character. This magnificent painting introduces the most solemn



The Annunciation (detail); fol. 275v
from the Caporali Missal

View of the Church of San Francesco, Montone (founded 1305). The church, in the Umbrian hills, was originally home to members of the Franciscan order. It was here that the Caporali Missal would have been used as a service book for the high altar. (Photo: Michael J. Tevesz)



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part of the Mass in which the bread and wine are consecrated. Bartolommeo's *Crucifixion* is nothing short of a panel painting reduced to the scale of the vellum page. He was likely assisted by his brother, Jacopo, a Perugian miniaturist, who completed the extraordinary letter T[e igitur clementissime pater] on the facing page and the remaining illuminations.

In addition to enhancing the museum's distinguished manuscript collection, the Caporali Missal provides an example of Umbrian painting. The art of 15th-century Umbria was deeply influenced by Florentine art. The museum's 15th-century Italian panels are rich in Tuscan examples (especially Florentine and Sienese) but less well representative of Umbrian art, either in panel or manuscript. The newly acquired manuscript offers a welcome example of this important school of painting.

Most of the extant works attributed to Bartolommeo Caporali, either on stylistic grounds or on the basis of surviving archival documents, are large panel paintings—mainly altarpieces dating from 1475 onward. His repeated involvement with the Franciscans of Montone is evidenced by the gonfalone of the *Madonna delle Misericordia* (1482), as well as a fresco depicting Saint Anthony (signed and dated 1491) that remains in the convent. His activity as a miniaturist, less clearly defined, is linked mainly to the works of his brother, who was a member of the corporation of miniaturists in Perugia. A list of illuminations attributable to Bartolommeo currently comprises (with the exception of his work in the present missal) three extant miniatures.

Bartolommeo seems to have worked almost exclusively in his native city of Perugia from 1442 until his death, where he repeatedly held prestigious offices such as treasurer of the painters guild (1457–58), civic prior (1462), and chamberlain to the guild of miniaturists (1478 onward). His style was greatly influenced by Fra Angelico (c. 1395–1455) and by younger artists such as Andrea del Verrocchio (1435–1488) and Benozzo Gozzoli (c. 1420–1497). Bartolommeo's stylistic indebtedness to Florentine art is particularly evident in the works of his early and middle career. During his later years, the influence of the Florentine school was modified through contacts with somewhat younger Umbrian artists, including Perugino (1446–1524) and Pinturicchio (c. 1454–1513). So far as we know, his important *Crucifixion* miniature in the newly acquired missal is the earliest surviving example of his work on vellum. 🏠

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The museum makes every effort to insure that our donor lists are complete and accurate. If you believe there may be an error or omission, please notify us.

Object in Focus Lectures

Wednesdays through December 19, 1:30

Join us for these special gallery talks that provide a more intensive focus on a single work of art or theme found in the *Impressionist and Modern Masters from the Cleveland Museum of Art* exhibition. Meet in the north lobby.

Topics (and instructor), in order, are *The Landscape Transformed* (Shannon Masterson), *The Rise of Leisure* (Seema Rao), *Time and Space in Cubism* (Michael Starinsky), *Odilon Redon's "A Vase of Flowers"* (Alicia Garr), *Paul Gauguin's "In the Waves"* (Marjorie Williams), *René Magritte's "The Secret Life"* (Kate Hoffmeyer).

A Day with the Masters

Saturday, November 3, 10:00–4:00

\$135, CMA members \$100; includes lunch and parking

Lectures and gallery talks welcome home the museum's distinguished collection of Impressionist and early modern masterworks after its tour in Asia. Included is a private viewing of Gauguin's prints and drawings with curator Heather Lemonedes.

10:00–10:30 Registration and Coffee

10:30–11:30 *The CMA Creates an Art Collection*. Joellen DeOreo

11:30–12:30 Gallery Tour: *The Impressionist Epoch and Post-Impressionism*. Pat Ashton

12:30–1:30 Lunch

1:30–2:30 Gallery Tour: *Early Modern Sculpture and the Age of the Avant-Gardes*. Kate Hoffmeyer

2:30–4:00 Private Viewing and Lecture: *Gauguin's Prints and Drawings*. Heather Lemonedes, Associate Curator of Drawings

Art and Fiction Book Club

3 Wednesdays, November 7, 14, and 28 (no class on November 21), 1:30–2:45

Private Lives of the Impressionists, by Sue Roe

This structured look at Paris and its artists between 1860 and 1886 through Sue Roe's book is a collaboration of the museum's Ingalls Library and Education Department. Intended for adult patrons. \$44, CMA members \$35. Register at the Ticket Center.

Lecture Series

Modern Masters

3 Tuesdays, November 6, 13, and 20, 10:30. Individual sessions \$25, CMA members \$20.

November 6 *Post-Impressionism*

November 13 *Rodin and Early Modern Sculpture*

November 20 *The Age of the Avant-Gardes*

Community and Curatorial Voices Lectures

Friday, November 16 at 6:30 and Sunday, November 18 at 1:30

Speakers include Cleveland Schools CEO Eugene Sanders, Cuyahoga County Commissioner Peter Lawson Jones, Cool Cleveland impresario Thomas Mulready, and local gallery owners Brett Shaheen and William Busta.



Georges Braque (French, 1882–1963). *Guitar and Bottle of Marc on a Table*, 1930. Oil and sand on canvas. Leonard C. Hanna Jr. Fund 1975.59

Gallery Talks

Modern Masters

Daily at 1:30 except for Wednesdays and Thanksgiving Day. Additional talk at 2:00 on November 23.

These free gallery talks meet at the Information Desk.

Families Learning Together

Learn from the Masters series

2 Sundays, November 4 and 11, 2:00–3:30

After viewing works of the masters in the *Modern Masters* exhibition, families experiment with different media and techniques each week. Open to ages 5 to 105. All children must be accompanied by an adult. Limit 20. Advance registration required. \$15 per person; materials included.

Class Registration: 216–421–7350

There is a \$10 late fee per order beginning one week before the class starts. Classes with insufficient registration are canceled three days prior to class, with enrollees notified and fully refunded.

Modern Masters Studios

Tuesday–Friday through January 11, 10:00–2:30

Schedule your class for a studio inspired by the work of the masters. The 90-minute session includes a brief exhibition tour and an hour in the classroom creating art. Choices include: *The Painter's Craft*, *Cut and Collage*, *Chalk It Up!* or *Found Object Sculptures*. \$100 per class; limit 25. Register by calling 216–707–2458 or 216–707–2459.

Coming in December

Holiday CircleFest

Sunday, December 2, 1:00–6:00

Make a lantern to carry in the procession. Part of UCI Holiday CircleFest.

Modern Masters Family Day

Sunday, December 9, 1:00–4:00

Free, drop in!

You can be a master, too, at least for a day!

Join us to learn about the art of the Impressionists and modern European masters and create your own masterpiece in two studio workshops: *The Painter's Craft* and *Cut, Chalk, Collage*. Enjoy a special family tour of the *Modern Masters* exhibition at 2:00. All ages welcome; children under 12 must be accompanied by an adult. For more information call 216–707–2182.

School Tours

Modern Masters

October 30–January 6

The Cleveland Museum of Art's own collection is represented in this magnificent exhibition that highlights the greatest European artists of the modernist movement.

Docent-guided tours are offered Tuesday through Friday from 10:00–2:00. Self-guided classes are welcome after 12:00. These free tours, limited to 50 students per hour, are filled on a first-come, first-served basis.

The registration form can be found on the museum's website under Education. E-mail inquiries to abarfoot@clevelandart.org or call 216–707–2459.

Art to Go

Taking reservations now for the 2007–08 school year.

CMA staff and trained volunteers visit area classrooms, libraries, and community centers with genuine works of art in suitcase presentations. Grouped according to themes, these supervised presentations allow students to don gloves and handle works of art sometimes thousands of years old. Lively discussions augment classroom curricula and revolve around the objects' historical and cultural contexts. Works of art are in various media, including ceramics, textiles, prints, stone, wood, and metal. Visit clevelandart.org to view a list of presentations and registration information soon, as Art to Go fills up for the year very quickly. First come, first served! No cost for Cleveland Metropolitan Schools. Made possible with a generous grant from Dominion.

Educators Academy

The Teacher Resource Center has a new name: Educators Academy.

The Educators Academy focuses on integrating museum programs into school curricula. We look forward to the opportunity to work closely with teachers who will revive and replenish the Advisory Board Council, write curriculum and lesson plans that integrate State Academic Standards, and develop creative programming for the academy.

Modern Masters Teacher Workshops

4 Wednesdays, October 24, November 7, 14, and 28, 4:30–6:30
Or 2 Saturdays, December 1 and 8, 10:00–4:30.

Please join us for workshops that explore more than 130 of the museum's most acclaimed European paintings through a variety of two- and three-dimensional studio projects, art historical informational lectures, and workshops that focus on the classroom. The entire series of workshops can be taken for one graduate credit hour. For more information, including a listing of specific workshops, go to clevelandart.org/educatn/trc-news.

Winter Lights Lantern Festival and Holiday CircleFest

Lantern-Making Workshops

Community Arts Artistic Director Robin VanLear and her staff lead a series of workshops on batik lanterns, November 2–18. Attend as many sessions as needed; most lanterns require 3 or more sessions. Fridays 6:00–8:30 and Sundays 2:00–4:30 (individuals \$50; families \$150 up to 4 people, \$25 each additional person; one lantern per person, \$25 each additional lantern). Children under 15 must register and attend with someone older. Call 216–707–2483 to register or for more information.

Winter Lights Lantern Festival and Holiday CircleFest

See installations and displays, including the *Environment of Lights* artist installation on Wade Oval, on view from Friday evening, November 30, through Sunday, December 9. Events on Sunday, December 2 from 1:00–6:00, including lantern-making and procession, are part of UCI Holiday CircleFest. See the December magazine for a full listing of activities.

Volunteers

Come the week of November 26 to prepare for the festival or later for the festival itself. Call Liz Pim at 216–707–2593.

Community Engagement

Cafe Bellas Artes

A place where members of the Latino community can get together each month to discuss art, culture, music, poetry, literature, and much more in Spanish. Please reserve the second Friday of each month and share an evening with us at the Cleveland Museum of Art, 6:30–8:30.

Visit the website for the most current information each month.

Nia Coffee House

6:00–8:30, every 1st and 3rd Tuesday at the Coventry Village Library, 1925 Coventry Road, Cleveland Heights, 44118. Live jazz and poetry. This program is intended for adult patrons. 216–707–2486.

Art Crew

The Art Crew gives the CMA a vital presence in the community among potential museum visitors. Local artists developed a troupe of life-sized costumes based on objects in the CMA's permanent collection. These characters include the Egyptian god Horus, Picasso's *Harlequin*, the Hindu figure Narashima, Monet's *Waterlilies*, Romare Bearden's *Wrapping It Up at the Lafayette*, a knight in armor, a Japanese Shinto princess, and an African bush buffalo. The costumed characters work with a "handler" who fields audience questions and supplies CMA information along with the offer of a free Polaroid picture of the visitor with the character. Please call 216–707–2671 for more information or to schedule an appearance. Cost is \$50 non-refundable booking fee and \$25 per hour with a two-hour minimum for each character and handler.



VIVA! & Gala Around Town

"Once again the VIVA! & Gala Around Town is expanding our musical horizons." —WCPN Radio

Visit clevelandart.org/viva for full series details, including directions, parking information, and suggestions for dining in the area.

For tickets, call 1-888-CMA-0033 or visit clevelandart.org/tickets.

Programs subject to change.

Sō Percussion

Friday, November 9, 7:30
Cleveland Museum of Natural History

"Brilliant." —*The New York Times*

Called "astonishing and entrancing" by *Billboard*, Sō Percussion gives fresh voice to contemporary music. They perform a program of works by Steve Reich, Jason Treuting, and Paul Lansky. With this concert, CMA initiates a forward-looking collaboration with the American Music Center and Counterstream Radio involving new media support and internet broadcast. See www.NewMusicBox.org. \$30, CMA members \$28.

Subscriptions Still Available

The next performances in the VIVA! & Gala series return in January. Subscription packages of 2–10 concerts are still available. By subscribing, you can save even more. Don't miss the great performances to come, including pianist Piotr Anderszewski with the Swedish Chamber Orchestra, Noche Flamenca, and the remaining performances in the mini-series Music of Central Asia and the Near East.



Sō Percussion



Alex Ross

iPod Talk with Alex Ross

Friday, November 30, 6:30
Recital Hall

The New Yorker magazine's classical music critic gives a fascinating overview of a century of music, playing examples from his iPod. Ross's new book *The Rest Is Noise: Listening to the Twentieth Century* travels from Vienna before the First World War to downtown New York in the sixties and seventies—not so much a history of 20th-century

music as a history of the 20th century through its music.

"Fast-forwarding through so many music-makers' creative highs and lows in the company of Alex Ross's incredibly nourishing book will rekindle anyone's fire for music." —Björk

Free event, tickets required. Call 1-888-CMA-0033 or visit clevelandart.org/tickets.

50 Years of Janus Films

For decades art-film distributor Janus Films has introduced millions of Americans to the world's great movies and moviemakers. In celebration of the company's 50th anniversary, we present a stellar series of international classics from Janus's extensive library. All will be shown in new 35mm film prints. Admission to each film is \$8, CMA members \$6, seniors 65 & over \$5, students \$4, or one Panorama voucher. Panorama vouchers, in books of ten, can be purchased at the museum Ticket Center for \$55, members \$45.

Jules and Jim

Friday, November 2, 7:00
Directed by François Truffaut, with Jeanne Moreau, Oskar Werner, and Henri Serre. This lyrical classic, set in pre- and post-WWI Europe, concerns two young friends (a Frenchman and a German) who love the same free-spirited woman. (France, 1962, b&w, subtitles, 35mm, 105 min.)

Children of Paradise

Sunday, November 4, 1:00
Directed by Marcel Carné, with Jean-Louis Barrault, Arletty, and Pierre Brasseur. Made during the Nazi occupation of France, this romantic epic charts the lives and loves of 19th-century French theater people. It is also the all-time favorite film of CMA Director Timothy Rub, who will introduce the screening. (France, 1945, b&w, subtitles, 35mm, 190 min.)

Cries and Whispers

Wednesday, November 7, 7:00
Directed by Ingmar Bergman, with Harriet Andersson, Liv Ullmann, and Ingrid Thulin. One of Bergman's most powerful psychodramas tells of a dying woman, her two sisters, and a servant girl. Sven Nykvist's exquisite cinematography won an Oscar. (Sweden, 1972, color, subtitles, 35mm, 106 min.)

Cries and Whispers



Walkabout

Friday, November 9, 7:00
Directed by Nicolas Roeg, with Jenny Agutter and David Gulpilil. In this ravishing, sensuous wilderness drama, a young aborigine comes to the aid of a brother and sister wandering the Australian outback after their father's death. (Australia, 1971, color, 35mm, 100 min.)

High and Low

Sunday, November 11, 1:30
Directed by Akira Kurosawa, with Toshiro Mifune and Tatsuya Nakadai. This nail-biting thriller—in which the son of the chauffeur of a wealthy businessman is kidnapped and held for ransom—is also a study of society's "haves" and "have-nots." (Japan, 1963, b&w/color, subtitles, 35mm, 143 min.)

Death of a Cyclist

Wednesday, November 14, 7:00
Directed by Juan Antonio Bardem. In this probing Spanish classic, an adulterous man and woman accidentally run down a bicyclist, leaving him to die so as not to expose their affair. (Spain, 1955, b&w, subtitles, 35mm, 88 min.)

Tokyo Story

Friday, November 16, 6:30
Directed by Yasujiro Ozu, with Chishu Ryu and Setsuko Hara. This masterful heartbreaker concerns an elderly couple who visit their grown children in Tokyo, only to discover that their presence is a burden. (Japan, 1953, b&w, subtitles, 35mm, 134 min.)

The Makioka Sisters

Sunday, November 18, 1:30
Directed by Kon Ichikawa, with Juzo Itami. This ravishing adaptation of a Junichiro Tanizaki novel focuses on four upper-class sisters in pre-war Osaka as they deal in different ways with tradition and social change. (Japan, 1983, color/b&w, subtitles, 35mm, 140 min.)

Playtime

Friday, November 23, 6:30
Directed by Jacques Tati, with Tati. Monsieur Hulot, a bumbling Frenchman, tries to navigate a city of steel and glass in this brilliant, mostly wordless comedy that spoofs the sterility of modern architecture and mechanized life. Newly restored version! (France, 1967, color, 35mm, 126 min.)

The Organizer

Sunday, November 25, 1:30
Directed by Mario Monicelli, with Marcello Mastroianni, Annie Girardot, and Renato Salvatori. Mastroianni gives one of his greatest performances as a traveling labor organizer who unites striking textile workers in 1890s Turin. (Italy, 1963, b&w, subtitles, 35mm, 130 min.)

Cléo from 5 to 7

Wednesday, November 28, 7:00
Directed by Agnès Varda. In the greatest French New Wave film directed by a woman, a pop singer finds reality heightened during the two hours she waits for the results of a cancer test. (France/Italy, 1962, b&w/color, subtitles, 35mm, 90 min.)

The Rules of the Game

Friday, November 30, 6:45
Directed by Jean Renoir, with Marcel Dalio, Nora Gregor, and Jean Renoir. People from various walks of life and differing social stations gather for a weekend in the country in this celebrated love roundelay that, for decades, was voted the second-best movie ever made (right behind *Citizen Kane*). Newly restored version! (France, 1939, b&w, subtitles, 35mm, 106 min.)

Death of a Cyclist



Expansion Project Timeline

Fall 2007

1916 building heating/ventilation acclimatization, art reinstallation begins in spring.

Winter 2008

East wing construction complete and acclimatization begins.

Summer 2008

Galleries begin reopening in the 1916 building. Abatement/demolition of 1958 and 1983 buildings begins.



Fall 2008

East wing special exhibition space opens with *Artistic Luxury: Fabergé, Tiffany, Lalique*.

Spring 2009

New east wing permanent collection galleries open.

2011

West wing galleries open. Lifelong Learning Center opens. New courtyard opens.

Textile Lecture

Primroses and Eggshells: Ritual Textiles

Wednesday, November 7, 1:30

Artist Christina Pereyma ritually gathers primrose petals at the summer solstice, spinning narratives to create fragile, nonfunctional garments. Her poetic, iconic works become protective or devotional objects for imaginary women.

Join us at 11:30 for lunch with our speaker. Space is limited. Contact Sue Jones at 440-774-3671 or sjones@oberlin.net.

Collection Visit

Thursday, November 15, 2:00-4:00
Cleveland Heights home

Enjoy a delightful afternoon among international artwork at the home of a well-traveled TAA member. Pastries and beverages served. \$25; reservations required.

Contact Sandy Shelenberger at sandyshel@roadrunner.com or call 440-594-2839 for reservations. Make checks payable to Textile Arts Alliance.

IRA Gifts

Last Chance to Use Your IRA to Make a Tax-Free Gift to the CMA

If you are still considering tax-effective strategies for your 2007 IRA distributions, there's good news. With the passage of the Pension Protection Act of 2006, taxpayers have the opportunity to donate to nonprofit organizations, such as the Cleveland Museum of Art, directly from their IRA account without any tax implication or penalty on early withdrawals. To qualify:

You must be at least 70½ years old.

The gift cannot exceed \$100,000 per individual for the year.

The distribution must be transferred directly from the IRA to the Cleveland Museum of Art.

Only outright charitable gifts can be made.

But time is of the essence: the Pension Protection Act expires after December 31, 2007. This may be the last time you can use your IRA for outright charitable gifting. If you are required to take a minimum withdrawal from your IRA and don't need the additional in-

come, please consider the Cleveland Museum of Art as a beneficiary. Realize your philanthropic goals and receive personal satisfaction in your lifetime by helping ensure that the museum's great collections will remain free for future generations. Contact Bishop M. Mikhail, Associate Director, Planned Giving, at 216-707-2585 or bmikhail@clevelandart.org.

Give the Gift of Membership

This holiday season, share the treasures of the Cleveland Museum of Art with your friends and family with a gift membership. Now through January 13, CMA members save 20% on the purchase of new gift memberships up to the \$100 Classic level. Call 216-707-2268 to purchase your gifts today!

Valid on the purchase of new memberships only. Cannot be used to renew an existing membership or for a person within an existing membership household. No other discounts or promotions can be combined with this offer. Discount available on memberships valued \$100 or less. Offer expires January 13, 2008. Memberships must be purchased by December 20 to guarantee delivery by December 25.

Museum Hours

Tuesdays, Thursdays, Saturdays,
Sundays 10:00-5:00
Wednesdays, Fridays
10:00-9:00
Closed Mondays

Administrative Telephones

216-421-7340
1-888-269-7829

Website

www.clevelandart.org

Ticket Center

216-421-7350 or
1-888-CMA-0033
Fax 216-707-6659
Non-refundable service fees apply for phone and internet orders.

Membership

216-707-2268
membership@clevelandart.org

Museum Store

216-707-2333

Special Events

216-707-2665

Ingalls Library Hours

Tuesday-Friday 10:00-5:00
Wednesday to 9:00
Reference desk: 216-707-2530

Parking Garage Open!

The expanded garage is now open.

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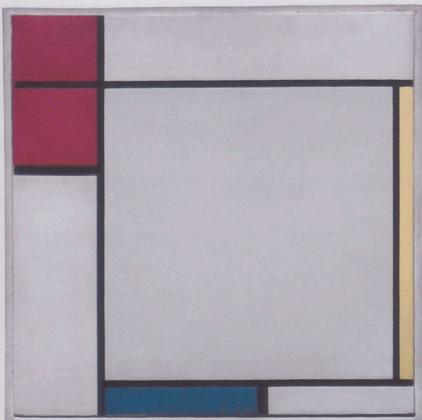
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SUN	MON	TUE	WED	THU	FRI	SAT
				1 Gallery Talk 1:30 <i>Modern Masters</i>	2 Gallery Talk 1:30 <i>Modern Masters</i> Lantern Workshop 6:00–8:30 <i>Batik</i> <i>Lanterns</i> R \$ Film 7:00 <i>Jules and Jim</i> \$	3 A Day with the Masters 10:00–4:00 R \$ Gallery Talk 1:30 <i>Modern Masters</i>
4 Film 1:00 <i>Children of Paradise</i> \$ Gallery Talk 1:30 <i>Modern Masters</i> Lantern Workshop 2:00–4:30 <i>Batik</i> <i>Lanterns</i> R \$ Families Learning Together 2:00–3:30 R \$	5 Closed	6 Lecture 10:30 <i>Post-Impressionism</i> R \$ Gallery Talk 1:30 <i>Modern Masters</i> Nia Coffee House 6:00–8:30 at Coventry Village Library	7 Object in Focus Lecture 1:30 <i>The Landscape Transformed</i> , Shannon Masterson Art and Fiction Book Club Begins 1:30 <i>Private Lives of the Impressionists</i> , by Sue Roe R \$ Film 7:00 <i>Cries and Whispers</i> \$	8 Gallery Talk 1:30 <i>Modern Masters</i>	9 Gallery Talk 1:30 <i>Modern Masters</i> Lantern Workshop 6:00–8:30 <i>Batik</i> <i>Lanterns</i> R \$ Cafe Bellas Artes 6:30–8:30 Film 7:00 <i>Walkabout</i> \$ Around Town Performance 7:30 Cleveland Museum of Natural History. <i>Sō Percussion</i> \$	10 Gallery Talk 1:30 <i>Modern Masters</i>
11 Gallery Talk 1:30 <i>Modern Masters</i> Film 1:30 <i>High and Low</i> \$ Lantern Workshop 2:00–4:30 <i>Batik</i> <i>Lanterns</i> R \$ Families Learning Together 2:00–3:30 R \$	12 Closed	13 Lecture 10:30 <i>Rodin and Early Modern Sculpture</i> R \$ Gallery Talk 1:30 <i>Modern Masters</i>	14 Object in Focus Lecture 1:30 <i>The Rise of Leisure</i> , Seema Rao Film 7:00 <i>Death of a Cyclist</i> \$	15 Gallery Talk 1:30 <i>Modern Masters</i>	16 Gallery Talk 1:30 <i>Modern Masters</i> Lantern Workshop 6:00–8:30 <i>Batik</i> <i>Lanterns</i> R \$ Community and Curatorial Lecture 6:30 Film 6:30 <i>Tokyo Story</i> \$	17 Gallery Talk 1:30 <i>Modern Masters</i>
18 Gallery Talk 1:30 <i>Modern Masters</i> Film 1:30 <i>The Makioka Sisters</i> \$ Community and Curatorial Lecture 1:30 Lantern Workshop 2:00–4:30 <i>Batik</i> <i>Lanterns</i> R \$	19 Closed	20 Lecture 10:30 <i>The Age of the Avant-Gardes</i> R \$ Gallery Talk 1:30 <i>Modern Masters</i> Nia Coffee House 6:00–8:30 at Coventry Village Library	21	22 Museum Closed for Thanksgiving	23 Gallery Talk 1:30 and 2:00 <i>Modern Masters</i> Film 6:30 <i>Playtime</i> \$	24 Gallery Talk 1:30 <i>Modern Masters</i>
25 Gallery Talk 1:30 <i>Modern Masters</i> Film 1:30 <i>The Organizer</i> \$	26 Closed	27 Gallery Talk 1:30 <i>Modern Masters</i>	28 Object in Focus Lecture 1:30 <i>Time and Space in Cubism</i> , Michael Starinsky Film 7:00 <i>Cléo from 5 to 7</i> \$	29 Gallery Talk 1:30 <i>Modern Masters</i>	30 Gallery Talk 1:30 Winter Lights Lantern Festival Begins 5:00 <i>Environment of Lights</i> artist installation on Wade Oval Film 6:45 <i>The Rules of the Game</i> \$	



Piet Mondrian (Dutch, 1872–1944). *Composition with Red, Yellow, and Blue*, 1927. Oil on canvas. Contemporary Collection of the Cleveland Museum of Art 1967.215



THE CLEVELAND MUSEUM OF ART

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Exhibitions and Selected Loans

At the Museum

Impressionist and Modern Masters from the Cleveland Museum of Art
Through January 13, 2008. The acclaimed international touring exhibition drawn from the CMA's collection of Impressionist and modern European art makes a stop in Cleveland. Seen by well over half a million people in Beijing, Tokyo, Seoul, and Vancouver, the exhibition is expanded in Cleveland by the addition of masterworks shown only at this venue.

This exhibition has been organized from the collection of the Cleveland Museum of Art. The presenting sponsor is Hahn Loeser + Parks LLP. Admission is free due to the generosity of Hahn Loeser + Parks LLP. Additional support has been provided by Key Bank. Underwriting for the World Tour of *Modern Masters* was provided in part by The Timken Company, a CMA Global Partner. The Ohio Arts Council helped fund this exhibition with state tax dollars to encourage economic growth, educational excellence, and cultural enrichment for all Ohioans. Promotional support provided by 90.3 WCPN, 89.7 WKSU, and the Akron Beacon Journal.

Building for the Future

Through summer 2008. Learn all about the museum's renovation and expansion project through photographs, drawings, floor plans, video, text, and a large-scale model of the museum complex as it will look on completion of the project in 2011.

Shiva as Brahma

Through December. The museum's recent acquisition of one of the most important South Indian sculptures in the United States is celebrated with a small exhibition that features the carved stone figure along with related works from the museum collection.



World Tour

J. Paul Getty Museum

October 30, 2007–January 20, 2008

Los Angeles

*Medieval Treasures from the
Cleveland Museum of Art*

A CLEAR PATH: The glass connector between the new east wing and the 1916 south building takes shape in September.

BELOW: Architectural rendering of the same space

